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The "Art News" is not a dealer in art or literary property but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals.

ART AND BOOK SALE CREDITS

The question of credits to professional buyers at art and book auctions has come prominently to the fore through what it is stated was the disappointing result of the recent auction of the Wallace Library. According to a writer in the N. Y. Evening Post—a Mr. Frank Hopkins, we believe—who has been a close follower of the more important sales of literary properties in New York for some years past, this Library, it was estimated before its sale, would bring at least \$250,000 while it only sold for \$153,709. The same writer discussing this unlooked for result—unlooked for, as differing from the picture and other art sales this season—those of books and prints have, as a rule, been highly successful, attributes the result chiefly to what he says was an unwise refusal to grant more than five and fifteen days credit, respectively, in two equal parts, to buyers at the sale, when these buyers had, according to the supposed custom of the trade, expected at least thirty days of grace, with consequent resentment on their part and an abstention from purchasing. Other reasons for the disappointing result of the sale, are given by others than Mr. Hopkins, and quoted by him in his article, namely the recent death of that Brobdignagian buyer, George D. Smith, the mistaken arrangement of the numbers, so that bad and good were mixed together, and

so sustained interest was not maintained, and lastly, perhaps the lingering of old feeling engendered in past battles between Messrs. Wallace and Smith and their respective followers. Mr. Hopkins gives full credit to the auctioneers for their efforts to snatch victory from defeat, and claims Mr. Wallace as a "good loser."

The book lover and collector can take his choice from these various theories as to the result of the Wallace sale. It seems to us that the question of credit, as Mr. Hopkins argues, was the chief determining factor in the sale's having been a disappointment, but the auctioneers presumably knew their ground when they limited this credit, and whether or no they acted wisely in the matter is not within our province to discuss or decide. This was their business, as was the funeral of the sale, Mr. Wallace's. The incident, however, proves again to our mind, how dependent the art auction trade is upon the dealers, after all. In a dead dull or waiting market, who but the dealers revive, support or boom it? When they withdraw their support from real or fancied grievances as in the Wallace sale—what happens? Do private buyers come to the rescue? The much abused dealer in art or literary properties would seem to have his uses after all.

OBITUARY

Charles F. Browne

Charles Francis Browne, artist and for 30 years an instructor in the Chicago Art Institute, died Mar. 29 last in Waltham, Mass., at the home of his mother. After having been ill last summer while at his summer home in the artists' colony at Oregon, Ill. Mr. Browne was removed to his old home in Mass. during the winter.

Mr. Browne went to Chicago in 1890 from art study abroad. He was especially noted for his landscapes and his canvases have hung in the larger exhibitions of this country and in Paris. In 1910 he was appointed assistant U. S. commissioner general at the Fine Arts exhibition at Buenos Aires and Santiago, Chile.

He was founder of the Brush and Pencil club, prest. of the Chicago Society of Artists and a director of the Western Society of Artists. He was born in Waltham in 1859.

Andrew Gow, R. A.

Andrew Gow, R. A., Keeper of the Royal Academy, recently died at Burlington House, London. It has become so much the fashion among modern art critics to belittle what they call the 'Mid-Victorian Anecdotal School of Painting,' says Sir Claude Phillips in the London Telegraph, "that we are apt to overlook the fact that painters like Meissonier and Orchardson did not disdain a literary side to their artistic output. In England historic genre painting has always been popular with the public, and the Academician, whose death is chronicled, was undoubtedly one of the most steadfast and unswerving exponents of a now almost moribund school."

Mr. Gow, who became a Royal Academician in 1891, was elected to the important post of Keeper of the Royal Academy, an office second only to that of the President. With it goes a permanent seat at the Council, a salary of £800 per annum, and a residence, with an excellent studio, in the quadrangle of Burlington House.

SAMUEL COLMAN

American Artist, Connoisseur and Collector

The death of Samuel Colman, the American artist and art collector in his eighty-ninth year, was recorded last week.

For over forty years the influence of this late Academician and amateur has been widely known and commented upon in the American art world. An educated painter himself he enjoyed the genius of his fellow artists, George Inness, Winslow Homer, A. H. Wyant, Homer Martin and others and he inspired art patrons who were his friends to love and invest in the works of these men.

Among collectors of old Chinese porcelain and pottery also Colman was regarded as an unerring judge, for his instinct and knowledge of the beauty of Oriental art

were incomparable. A collector himself he included with his Chinese art objects, specimens of Japanese and Persian pottery, metal and painting.

He was the valued friend of William T. Walters, Henry G. Marquand, Heber K. Bishop, George B. Warren, Samuel P. Avery, James F. Sutton and Rufus E. Moore, all of whom have passed and he became the frequent adviser and the companion of the late H. O. Havemeyer, Charles A. Dana, William Man, Charles L. Freer, Cyrus J. Lawrence, Charles Stewart Smith, William M. Laffan, Samuel T. Peters, Thomas B. Clarke and Richard H. Williams.

At all "first views" and "openings" of Oriental porcelain importations Mr. Colman was an early visitor and an eager buyer. He was among the very first to form a comprehensive collection of early Chinese pottery and during the period of his long life he arranged a half dozen public sales of his attractive holdings. All of these exhibitions gave further proof of his connoisseurship and the famous collections of Messrs. Walters, Dana, Havemeyer, Morgan, Garland, Peters, Waggaman, Graves, Clarke, Borden, Sampson, Warren and Altman were enriched by purchases from his public sales.

The dead artist was a devotee of the landscape art of his friend, George Inness and pleaded with old and new buyers to study and patronize that distinguished painter. When Mr. Thomas B. Clarke asked him to express himself about Inness' "Winter Morning at Montclair," a 30x45 canvas that Clarke had just purchased, he said quickly, "I know the picture and it is one of the greatest landscapes ever painted." Last year—forty years afterward—Colman was told that this picture was sold for twenty-five times what it cost Mr. Clarke to Mr. James W. Ellsworth of this city who now possesses the finest private group of the works of Inness.

Mr. Colman could not resist praising a beautiful art object when he saw it. Oriental art importers of half a century ago like Fountain, Morley, Sypher, Sutton, Raymond, Austin Robertson, Henry Duveen and Rufus Moore united in saying, "Colman is so full of enthusiasm he is never captious—he don't scold, he always praises the object when it appeals to him. One of the best known of old American art dealers, now gone, remarked, "I wish that I could give Mr. Colman a vase that he admires, rather than sell it to him."

It is not positively known that Samuel Colman has left a collection of the art objects he so adored during his many years of collecting, but if he has done so living amateurs and students of art will struggle to possess something from his reservations.

SALE OF RARE STAMPS

Postage stamp collectors will soon have an opportunity to purchase some of the rarest stamps known in philatelic history, for the French Government, according to a recent report from Paris, is preparing to sell at auction the remarkable collection accumulated at an expense of more than \$2,000,000 by the late Baron Ferrary. It has been famous for years as the greatest postage stamp collection in the world.

Had it not been for the war the collection would have remained intact as a German possession, as it was left in 1917, when Baron Ferrary died at Lausanne, to the Berlin Postal Museum. The collection was then in Paris, where it had been housed for many years in an imposing building in the Rue de Varennes, bequeathed by the Baron's mother, the Duchess de Galliera, to the Austrian Embassy. Several years after the death of the Duchess, Baron Ferrary was adopted by an officer in the Austrian Army, R. E. la Renotiere von Kreigsfeld, and in later life he was known as Baron Philippe la Renotiere von Ferrary.

The French Government confiscated the valuable collection as alien property, and it is said that it will now be sold for the benefit of the Government at an early date. Baron Ferrary began stamp collecting as a young man more than sixty years ago, and possessing ample means he succeeded in securing copies of both used and unused stamps of practically every postage stamp tentation of collectors in every country.

There has never been a stamp collector who indulged in his hobby in so princely a manner as did Baron Ferrary. To dealers all over the world he was known as always in the market for any exceptional rarity or choice specimen. He was a liberal buyer and his dealings with one large London firm are said to have represented fully \$20,000 a year for many years. He also bought many notable collections, one of the best being the well-known Philbrick collection, for which he paid \$40,000 in 1882 and which is said now to be worth \$200,000. The sale of the Ferrary collection will be an event in philatelic circles which will attract the attention of collectors in every civilized country.

E. and H. Frederichs, now at 57th St. and 7th Ave., will occupy the old Powell Gallery, 983 Sixth Ave., from May 1. They are said to have arranged to spend \$20,000 on alterations.



EPSTEIN'S STATUE OF CHRIST

Courtesy Literary Digest

The statue of Christ by the Jewish sculptor, Jacob Epstein, reproduced above, has been attracting the controversial art public to the Leicester Galleries in London—which drew a greater number of interesting shows of the "modern" type than almost any other gallery in London. The figure of the Redeemer is shown as newly risen from the grave, pointing with an accusing gesture to the marks of the torture to which human incredulity in the presence of the divine has condemned him. As if to emphasize the note of suffering, the hands have been deliberately exaggerated in size, while the body is emaciated, as if proper to the dead rather than to the living.

As regards the features, it will be seen that the sculptor has, in his anxiety to get away from the conventional and effeminate type as usually exploited by interpreters of the Christ, risked the danger of going to the opposite extreme. The face is extraordinary in its strength and purpose—it is that of a reformer and a leader, yet the divine element can hardly be said to be present. The forehead is receding, the under lip protruding, the expression is sardonic. But there is an underlying idea and an individuality in the conception that brings one back to its study, while other versions leave us cold.

The figure has recently been sold for £2,000 to an English collector whose name has not been divulged.

Members Show at Studio Club

The current exhibition at The Whitney Studio Club, No. 147 West 4th St., is composed of the work of members, and will be on until May 1. The catalog has 161 numbers. The range is very wide and veteran and amateur stand "shoulder to shoulder," or to be a little more exact as to exhibition technique, their pictures hang side by side. Arthur Crisp is represented by "New Steps" and "La Petite Favorita," both of ballet girls in typical poses and in colorful, if abbreviated attire. "Dory Adrift" by Rockwell Kent, is spectacular. Nan Watson's "Billy," is happily expressed and "The Work House Gang," by Eugene Higgins, registers the hopeless outlook of the "down and outers."

"The Red Carpet," by Guy Pene du Bois, is an excellent example of this "modernistic" painter. Gertrude V. Whitney's "Portrait statuette of Jo Davidson," is a bit satirical but it has zest nevertheless, with good modeling. "In the Apple Tree," and "The Blue Roan," are not particularly good examples of Mahonri Young. "The Soldier's Dream," by Thomas Slidell, is a study of the undraped female figure, decorative in high degree. Ethel Wallace shows for a wall decoration some batik velvet done in well-chosen colors and with the design forms registered in diaper and other examples of batik work are shown by Lydia Bush-Brown.